

Interviewee: **Bill Carter**

Interviewers: **Melissa Keeling**
 Jennifer Souder
 Yvonne Clayton
 Kathleen Melgar
 Charles Trott

Note: "Speaker 3" may be several of the above at different points, review audio recording when necessary.

Date: January 3, 2019
Time: 5:30pm
Place: Asbury Park Public Library, 500 1st Ave., Asbury Park, NJ

Jennifer Souder:

So, um, we'll just get going in here with these questions.

Bill Carter:

Aight.

Jennifer Souder:

If you can just tell us your name, and where, and when you were born.

Bill Carter:

Okay. My name is, uh, well, William Carter, but- Bill Carter. Bill Carter, that's what everybody calls- I grew up- grew up in Neptune, New Jersey. Neptune, New Jersey, and, um, let's see what, um-

Jennifer Souder:

When. Just when. [laughs]

Bill Carter:

Yeah, well, you know, I grew up in Neptune, New Jersey, and, um, I grew up in the, uh, if you know where the Neptune High School is, that's where I grew up, in that area. Which is, uh, Bradley Avenue. But I also grew up on Myrtle Avenue, in- in Neptune, okay? So, that's my father's mother, and, um, my- my mother and my father, they separated when I was about three. You know, about three, so. So, uh, she moved back with her mother on, um, on Bradley Avenue. Over there, and, um, because everybody in that household worked, I, you know, my- my- my- my paternal grandmother, my father's mother, raised me. Okay? And I grew up there on Myrtle Avenue, with, uh, uh, it was like a village then. On Myrtle Avenue, it was a village, just like everybody-

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

You know, I mean, everybody took part in raising you, you know? [laughs] You know, I- I grew up with, uh, you know, the Whitakers and the Birds, you know, those- those people in that- that area. So, uh, and Bradley Avenue, back then was, you know, nothing but woods. Even the high school wasn't even there, you know? It was like- it was just like [laughs] living in the country, really, you know, so.

Jennifer Souder:

Yeah.

Bill Carter:

So, that's where I grew up. You know, the neighborhood I grew up in.

Jennifer Souder:

And do you mind me asking what year you were born?

Bill Carter:

What's that one?

Jennifer Souder:

The- what year you were born.

Bill Carter:

Oh, what year?

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

Uh- [laughs]

Jennifer Souder:

[laughs]

Bill Carter:

I was born in '48.

Jennifer Souder:

'48?

Bill Carter:

Yeah. '48.

Jennifer Souder:

Okay. Uh, and you had mentioned when we spoke on the phone that you lived next door to Dee Holland?

Bill Carter:

With who?

Jennifer Souder:

Next door to Dee Holland?

Bill Carter:

Oh, right. Yeah, yeah, Dee.

Jennifer Souder:

Was that in that-

Bill Carter:

Dee- Dee Holland. Now, Dee Holland and my- my mother was a little bit older than Dee Holland, you know, but she always told me stories about Dee. Dee Holland was a protege back then. She could play the piano at three years old. You know, they put her on a piano stool, she could play. You know, so, when- on Bradley Avenue, like I said, it was nothing but woods, but she built a house right next door to- to our home- our home, and so I didn't really get to know Dee back then. You know, because she was older. She was going in and out playing, and stuff like that. And, uh, yeah, I was a little bit intimidated, 'cause, like, Dee Holland was a legend back then, so.

Bill Carter:

But, uh, you know, she, uh, she would, you know, say hello. Her- her daughter grew up with my nieces, uh, Paulette Holland. And, uh, and Dee- Dee was like family. You know, she was like family, because, like, you know, like she grew up with my mother, and like, my mother knew her father, my grandmother, all- you know. So, we were like- like family back then. Yup, with Dee. And, yeah. Dee, uh, she's very, uh, well she's still like- she's still living, you know, she's still living today.

Jennifer Souder:

Yeah.

Bill Carter:

I don't know if she's in the area. Somebody told me she moved to Texas, but.

Jennifer Souder:

She did.

Speaker 3:

Yes.

Bill Carter:

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Is that right?

Speaker 3:

Mm-hmm (affirmative). She was at- she was our first interview.

Bill Carter:

She moved to Texas? Which I was sorry to hear, because I wanted to go by to see her, 'cause like, uh, we've- we've done a lot of gigs together. And, uh, Dee is so knowledgeable, you know. You just- she'll just ask you what song you want to play, in what key, and that was it. You know? She would just take it from there and play that organ. Oh man, she's- you know, I mean, she was something else. Yeah.

Speaker 3:

Mm-hmm (affirmative).

Bill Carter:

Well, she still is. You know. See, [inaudible 00:04:00] hear she still plays the- plays the piano, so.

Speaker 3:

Mm-hmm (affirmative). Did you ever play with her?

Bill Carter:

Oh, many times. Yes. You know, like, what- after I came- after I came back home from, uh, from Berkley, we had a band together. And, like, uh, we had- we had a band. We played, uh, Big Bill's for awhile. Then we played, uh, over at, uh, Bob Davidson's place over here. Loch Arbour. We played there for, you know, house band there for awhile. But, yeah, I've played many- many gigs with Dee.

Jennifer Souder:

With- with Dee?

Bill Carter:

Whenever I needed, you know, needed- needed, uh, uh, a gig to, you know, or I'd need to [inaudible 00:04:41] a keyboard player, I called Dee.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

You know, she'd always play.

Jennifer Souder:

And you said over in Loch- Loch- Loch Arbour, is that the one that's now by the lake? That club?

Bill Carter:

Uh, what's that where? You talking about by the lake? Yeah.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

By that nightclub, Loch Arbour? Yeah.

Jennifer Souder:

Now it's Mcgillicuddy's.

Bill Carter:

What- what was that? What did you call it?

Jennifer Souder:

Now it's Mcgillicuddy's, I think it was- it was Lake House for awhile. It's had a lot of names.

Bill Carter:

Yeah, yeah. Yeah, it was called something else, Cats, or something like that, I don't know.

Jennifer Souder:

Okay.

Bill Carter:

It was called Cat back then, I think, yeah.

Jennifer Souder:

And how did you, um, get started playing yourself?

Bill Carter:

When I started playing?

Jennifer Souder:

Mm-hmm (affirmative).

Speaker 3:

Mm-hmm (affirmative).

Bill Carter:

Okay, that's- [laughs] that's a story in itself. I wanted to start playing saxophone when I was, um, I guess in the fifth grade. I saw a guy that- a- a student, a classmate of mine came in with the horn, I said, geez, you know, that thing's cool, you know? Like, you know. So, but, my grandmother wouldn't let me play it, you know. And she- she said it was because I had a, you know, I just had an appendix operation. She was scared that I was gonna, you know, hurt myself. But, uh, later on I found out, you know, she's very religious. And I found out that- that the saxophone is the devil's horn, they call it.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

You know? [laughs]

Jennifer Souder:

Okay.

Bill Carter:

So- so I- I figured that that's why she didn't want me to play, but- so I never got to play it then, so I, you know, I took piano lessons from my Aunt Christina, uh, who was by marriage. Who was, uh, was my Uncle Jame's wife. My grandmother's- my- my maternal moth- grandmother's, uh, brother. His picture is hanging at the, uh, over at the, uh, at the, uh-

Speaker 3:

And what was his name?

Bill Carter:

Yeah. His name was James Dickerson.

Speaker 3:

Okay.

Bill Carter:

James Dickerson. And her name was Christina Dickerson. She taught everybody in my whole family how to play piano. If you- if you didn't know how to play piano, you got [drummed 00:06:28] out the family [inaudible 00:06:29].

Speaker 3:

[laughs]

Jennifer Souder:

[laughs]

Bill Carter:

You had to play piano. So, uh, you know, she taught us all how to- how to play. And, uh, so I took piano lessons from nine with- when I got to high school, what happened was I was so excited about high school, you know, they- you know, the marching band, you know, we had a- you know, they had bonfires out there, and like, when you- you know, and- and the marching band was coming by, and you'd see these drums, you know. I said, man, you know, you guys are cool! You know? Playing these drums, and all of this, like-

Bill Carter:

So I- I told- asked the, um, music director. You know, I'd like to play some drums, you know. So, he said, well I got a million drummers, you know, why don't you play the saxophone? Uh, what'd you say that for? You know?

Speaker 3:

[laughs]

Jennifer Souder:

[laughs]

Bill Carter:

'Cause my brother- my brother also played. And, uh, he played saxophone, so, I said, "Yeah." Well, you know, took up the saxophone. And because I had played piano, I was able to leap, you know, because I didn't have to really learn how to read music.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

I just, you know, got- went into the saxophone.

Jennifer Souder:

Interesting.

Bill Carter:

And so, uh, you know, my- my- my music teacher was a trumpet player, but he taught me the wrong way to play it. So, I- I didn't- [laughs] I had to relearn after- after he went on, uh, he- I think - he got- he was sick, and somebody had to, um, uh, a teacher who did play saxophone came in, and you know, I was in there playing. He said, no, no, that's not the way you're supposed to play this thing, so I had to relearn it. So, uh, you know, so I played, you know, saxophone and, you know, joined the- joined the, uh, high school band, uh, the Neptune High School band back then, and eventually I joined the, uh, the dance band. And- and, you know, from there, that's where- that's my, you know, my high school days, really.

Bill Carter:

Also in the band was, uh, **Gary Tallent**. He played, uh, he played tuba in the band. Yeah, but I didn't even know he played bass, really. [laughs] He played tuba, and like, you know, he was so quiet, he just, you know, you know, he's just, uh, you know. We just had him as a tuba player. You know, didn't even know he played bass. That was a surprise to me. [laughs] Yeah.

Jennifer Souder:

So, when and where was your first gig?

Bill Carter:

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Oh, the first gig, uh. First- first gig, I think, was I- we played for our high school. I mean, no, for- at a grammar school. We played for- at- over at Whitesville School. And that was really, you know, it wasn't really a gig, you know. But they paid us, and-

Jennifer Souder:

Oh, you got [crosstalk 00:09:06]?

Bill Carter:

Yeah, we were surprised, because like, somebody paid us to play. You know? I guess we're professionals now.

Jennifer Souder:

[laughs]

Bill Carter:

But, uh, my first- my first, uh, real gig was in the group we had put together. And we were called ourselves the- the soul- the Soul Sounds. And, uh, even though I was the only soul brother in it, but.

Jennifer Souder:

[laughs] Yeah.

Bill Carter:

Called ourselves the Soul Sound, and like, uh, we started playing, and like, we became the house band at the Admiral's Table. And that- that goes way back. That's when Highway 35 didn't have a divider, and uh, um, the Admiral's Table was situated just south of where the Little Brook shopping center is now. Okay?

Jennifer Souder:

Okay.

Bill Carter:

And so, it was kind of like a society gig, really. So, but he changed our name to the Cadettes. You know, we had to wear these navy, um, these navy, uh, shirts. You know, so, you know, we became the house band. Because we were all underage, uh, [laughs] the guitar and the bass player's father had to escort us to the gig, you know.

Jennifer Souder:

[laughs]

Speaker 3:

[laughs] How old were you then?

Bill Carter:

I was, uh, let's see. I was about- I think I said about 17?

Speaker 3:

Okay.

Bill Carter:

17 to 16. But even before then- before then, uh, my mother- she was a- she tended bar at the Redwood. The old Redwood. Okay? And because she tended bar, you know, our family [inaudible 00:10:44] was playing there. And she talked Sam- Sammy into letting me come, you know, every now and then, she would call and say, you know, grab your horn, 'cause we're having a little session down here. So, I go down there and I be playing with Sammy. And Sammy taught me all these songs.

Speaker 3:

Wow.

Bill Carter:

You know, all these, uh, yeah. Everybody was [inaudible 00:11:03], well how do you know that song? Yeah, well, you know, I used to play with Sammy. But Sammy taught me a lot. I know I was a pain- pain to him. You know, because like, you know, I was just starting playing, and like- but he let me sit in, and like, uh, you know. But, uh, yeah, you know, after I go down there, because my mother worked there, you know. And plus she, uh, after- you know, she also, uh, ran the kitchen back then. You know? And so, it was like, a family bar, you know/

Yvonne Clayton:

Yeah, the old Redwood that [laughs]-

Bill Carter:

[crosstalk 00:11:32].

Yvonne Clayton:

It was all just wood. It was like, how did it stay together? [laughs]

Bill Carter:

Oh, yeah, yeah, yeah, yeah. Yeah. It was like, uh, it was- it was a gig. Back then [inaudible 00:11:44] you know, back then you come in there- you know, when you go- go in the club, like, you had to wear a tie, and jacket, you know? Everybody came in with a tie and jacket, and you had to be a complete gentleman when you came into the place. A lot of- lot of the clientele was from Fort Monmouth. They were engineers, and you know, and so, like, you really had to- had to be, uh, you know, dressed. Matter of fact, that was for all the- all the clubs around here, you know?

Speaker 3:

That's right.

Bill Carter:

Especially [inaudible 00:12:11].

Speaker 3:

Mm-hmm (affirmative).

Bill Carter:

But like, uh, yeah, you know, so we played, you know, played there, uh, at the, uh, Admiral's Table for awhile. And I was, you know, I was good playing these high society stuff, you know. Cherry Pink, Apple Blossom Time, that kind of stuff. You know. Yeah. All right, then James Brown came along.

Speaker 3:

[laughs]

Jennifer Souder:

[laughs]

Bill Carter:

That's when I said, I gotta get into a soul group so- so anyhow, you know, I met up with, uh, a guy named Robert Lee. You know, he, uh, he lived on Borden Avenue. Borden and Heck. And he used to always play, you know, they always played outside for some reason or another. I always hear their music and so, I introduced myself. So, Robert Lee, myself, Larry Peak, and JB Williams, we all, you know, we formed a group called JB and the [costars 00:13:04] and we were really like the house band at the community center.

Speaker 3:

Mm-hmm (affirmative).

Bill Carter:

And when they gave those, uh-

Speaker 3:

West side?

Bill Carter:

Yeah. Those, uh, when they gave those talent shows over there. You know, we'd back up. We would back them up, the best we could. And, uh, oh, we play- oh, we played, you know, we started playing around, you know, around Asbury. But I don't know if you- you remember the, um, uh, [laughs] when, uh, well these were, uh, how- how should I say this? The balls back then, over, um, the- well, these people [inaudible 00:13:45] homosexuals, but, you know. They gave a great- they gave a ball every year.

Jennifer Souder:

Oh, yeah.

Bill Carter:

Every year they would give a ball in secret, and- and we- we played for that. That was the biggest going back then. You know, and, uh, one time we did- we're doing one of them [inaudible 00:13:59] we're playing in, you know. So, uh, you know-

Jennifer Souder:

And this was still- were you still in high school, or no, this was past?

Bill Carter:

This was past- this was after I got out of high school. This is- this is my first group after I got out of high school. That was, uh, with JB, and- and, uh, the cost- the costars. Let me see, I got a card. JB and the Costars, okay. And then we hooked up with, uh, a couple of guys call- named Charles and Dave. We were their backup band. And Charles and Dave, well known on the west side. They're well known. They, uh, they, uh, you know, people still talk about those guys. They were- they- they fashioned themselves after [inaudible 00:14:38].

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

You know, so they did that kind of thing. With Charles and Dave, and then in '69- '69, I met up with, uh, a group that was playing at the- at the Orchid Lounge. You know, um, you know, I'm riding down- I'm riding down Springwood Avenue, and some- somebody says, hey, there's a group here looking for a horn player. So, I go all the way to [inaudible 00:15:02] in Harlem, come all the way back, and I met up with, uh, Stage Four. Stage Four was four guys and they put on a show. You know, they- they did things, you know, Temptations, that kind of stuff. You know?

Bill Carter:

[inaudible 00:15:15] Stage Four, and, uh, I played with them, and went on the road with them in, uh, 1970s. So we- I- I hooked up after Stage, you know, Stage Four, I had hurt my hand, so I got a call from the manager of Stage Four, he told me about T.C. Jason and the Everyday People. And I joined them- joined him in 1970. T.C. Jason is the founder and leader of the SOS Band. And like, I traveled with him for awhile. And we did all the Chittlin' circuit. You know, Buffalo and New York. Uh, we- we did, uh, we did, uh, Smalls Paradise in New York.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

The Cheetah. And- and all through Atlantic City. We also did a lot- a lot of things in Atlantic City. Which I also did with Stage Four. You know, Atlantic City, but before gambling. This was, you know, this was when Atlantic City was, uh, something else.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

Well [inaudible 00:16:20] all right. Then, you know, I came- I- I joined the establishment, okay. The establishment- well, they're from Long Branch- Long Branch, New Jersey. And, uh, this was really- this was Harry Ray's old group. Harry Ray of the Moments.

Jennifer Souder:

Yeah.

Bill Carter:

Used to sing with us. It was [inaudible 00:16:36], and, uh, and I joined that group and a lot- a lot of crazy things happened then, but that's- that's another story.

Jennifer Souder:

[laughs]

Speaker 3:

[laughs]

Bill Carter:

That's a whole other story, you know. And then, let's see, I joined the Final Act, from Paterson, New Jersey. The Final Act.

Speaker 3:

Final Act?

Bill Carter:

Yeah, the Final Act, uh, you know, they- they're- well, really that was the backup band for the Stage Four, but, you know, they, uh, they were- they were a great group. We played- also played the Orchid Lounge. We played the Orchid Lounge there too. And then after Final Act, uh, Roy and I formed The Inner Visions, which became the Street People. They're out of Long Branch. Inner Visions- Street People- we were called Inner Visions, but the Street- Ray [inaudible 00:17:28], he changed the name to the Street People, 'cause he recorded an album with them. And, uh, he didn't like that- that name [inaudible 00:17:35], so he changed it to Street People. And they recorded an album. They had some pretty good hits on it.

Bill Carter:

And, uh, then after that, I- I think I said, well, it's time to really get to know music, so I went to Berklee College of Music. And I went there for awhile. People I studied with there, not to name drop, but there's Kevin Eubanks, and, uh, yeah.

Jennifer Souder:

Wow.

Bill Carter:

Uh, Kevin- well, Kevin and I used to hang around together. Reason why he got- [laughs] Reason why he was so good with Jay- Jay Leno was because he laughs at anything. He laugh at all my jokes.

Jennifer Souder:

[laughs]

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Speaker 3:

[laughs]

Bill Carter:

He laugh at all my jokes, everything. Kevin, he's still the same with [inaudible 00:18:14].

Speaker 3:

[laughs]

Bill Carter:

Okay, then, uh, you know, I formed- after I came back, I formed [inaudible 00:18:21] Gotham City. We played Orchid Lounge. Played a lot of Orchid Lounge, [inaudible 00:18:25] you know.

Speaker 3:

Yeah. Orchid Lounge.

Jennifer Souder:

So, what, um-

Bill Carter:

Orchid Lounge was the place.

Jennifer Souder:

Around then, so, about what years are we in now?

Bill Carter:

Hmm?

Jennifer Souder:

What year was that?

Bill Carter:

Oh that was, uh- I think that was about- when I was in Gotham City, about '78.

Jennifer Souder:

Okay.

Bill Carter:

'77-'78.

Jennifer Souder:

So, I'm- Oh, I'm sorry.

Yvonne Clayton:

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I just want to go back for minute. So, when you were traveling with these different groups, was it mainly on the east coast? Did you go south- further south, or further west, or?

Bill Carter:

Let's see. Farthest south I went was Atlantic City. [laughs]

Speaker 3:

Okay. [laughs]

Bill Carter:

No, I mean- you know, we went, uh, with, uh, I went to Canada with, uh, you know.

Speaker 3:

Mm-hmm (affirmative).

Bill Carter:

With, uh, the Final Act, but, you know, the other groups I- you know, it's, you know, for, you know, I- we just traveled the east coast, the Chitlin' Circuit. Yeah, the Chitlin' Circuit.

Speaker 3:

Okay. Okay.

Jennifer Souder:

Uh, I was just gonna back up as well. I- I remember when we spoke on the phone, you had talked about being in Atlantic City, I think with Stage Four in 1970, when you- and you were on the road, and you came back when the riots had happened?

Bill Carter:

When I- when I- when I- when- '78, you're talkin'?

Jennifer Souder:

Uh, I- my notes weren't very good, but you said something about when you came back to Springwood, I think it said you were on the road, and how we were talking about 1970 riot here.

Bill Carter:

1970, yeah.

Jennifer Souder:

Um, and that you had come back in the road, and it- if you wanted to talk a little bit about, um, the change there on Springwood Avenue, 'cause you were talking [crosstalk 00:19:49].

Bill Carter:

Oh, [crosstalk 00:19:50]. It might be interesting to [inaudible 00:19:51]. (laughs) I hate telling this story, but back in '70, right? '70, I had just- I just finished coming off the road with the, um, Stage Four. And I

knew I was friend- very good friends with, uh, this girl, Dolores Holmes. Okay? Dolores Holmes, Barbie Dinkins, and Roy's sister, Francine Daniels, they're the back up singers for Bruce Springsteen. All right? So, she tells me- this is 1970, she tells me, well Bruce is looking for a horn player. [laughs] So I said, you know, that- that we- we used to see these guys, with [inaudible 00:20:38] you know, like I said, I- I- you know, I went to school with, uh, with, uh, Gary. Okay? David Sanchez, you know-

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

I, yeah, I knew him. You know, these guys- these are all guys that played around here, and we, you know, we didn't think they- 'cause they used to travel around in a Volkswagen bus, with a peace sign on it from-

Jennifer Souder:

[laughs]

Speaker 3:

[laughs]

Bill Carter:

... yeah, so, like, uh, you know. So, I said, okay. I'll go, you know, go and try it. You know. Well, I go up there. He was in the surfboard- He- he was living in a surfboard, uh, factory or something like that. He was sleeping on the floor in a surfboard factory. This guy named Tinker, [inaudible 00:21:15] think.

Bill Carter:

Anyhow, you know, I go in there. They had just came back from a college thing they were doing in Virginia, with the- with the, uh, instruments on a pickup truck. Okay? So then he says, you know, I- I meet- I meet Bruce, you know, he's a very nice guy, you know, he's a nice guy. I- I meet him, and like, uh, he said okay, well go ahead, we'll play few songs. So they unpacked that for us, and they plugged in. And when they plugged in, all I could do- all I could do was feel the music. [laughs] I- there was- you know, we're in this factory, and like, you know, you just feel the vibrations.

Bill Carter:

I said, what does he need a saxophone player, with all these? You know, you can't hear yourself, so. I did a few songs, but I guess I played [inaudible 00:22:00], well, too much like jazz and, uh, I wasn't over six feet, so.

Speaker 3:

[laughs]

Jennifer Souder:

[crosstalk 00:22:06].

Bill Carter:

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So, anyhow, you know, I said, this guy- I- well, no. Tell you the truth, I said this- these- [inaudible 00:22:12] with this stuff. He's singing about some one horse town, or something, I don't know. So, I said, they're, you know, they're crazy. Well I went- then I went on the road with T.C. Jason, and next thing I know, he's on the cover of Time, and- and- and Newsweek.

Jennifer Souder:

[laughs]

Bill Carter:

I said- I said, whoa, what happened to him? So, yeah, that was- that was my downfall, I guess. [laughs] I- I wasn't serious enough [inaudible 00:22:34] But anyhow, yeah, that was- that's the [inaudible 00:22:36].

Speaker 3:

It's a good story. I mean, [inaudible 00:22:40] the Clarence Clemens.

Bill Carter:

Yeah, yeah, yeah, You know [inaudible 00:22:44]. But I did, you know, you know, you know, I did meet him again, with my other opportunity to fail, and that was with, uh, South side Johnny. You know? With South Side Johnny, and like, uh, he was- he was in the club. We were playing down here on the boardwalk, I forget where it was. And like, uh, South Side Johnny, uh, so he- South Side Johnny was looking for a horn player too, so I, you know, I went down there and, you know, [inaudible 00:23:08] with him for a couple of gigs.

Bill Carter:

And Bruce came in with his, uh, keyboard player, you know. And, uh, and also Mad Dog, you know, what's his name? Mad Dog, uh, Vinny. Vinny. He- he went to school with me. Also South Side was in Neptune at the same time, you know?

Speaker 3:

Mm-hmm (affirmative).

Bill Carter:

So, you know, he came- he came [inaudible 00:23:26] So, he comes up to me, he says, yeah, you know. I said, yeah, well, you know, I auditioned for you [inaudible 00:23:31] a while back. He was so surprised. He told- he told [inaudible 00:23:35], "He knows me!"

Speaker 3:

[laughs]

Jennifer Souder:

(laughs)

Bill Carter:

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[laughs] I said, "What?" He- you know, this guy does not have a ego at all. I mean, you know, he's, you know, he's just- he never forgets his friends, you know, never forgets people, so. Yeah, he's pretty- a real nice cat. Yeah. Yeah, what else? Oh, well, you- you were saying you wanted to go back?

Jennifer Souder:

So, uh, yes. I like that story, but we, um, uh, how it changed on Springwood Avenue, 'cause you had spoken on the phone with me about-

Bill Carter:

Oh, how it changed! Okay. All right. When- all right, the story is [inaudible 00:24:07], I was playing with Stage Four. I was playing with Stage Four. We had just- I had just come back from Atlantic City, July 3rd, 1970. And I'm riding- I'm riding down Atkin- Atkins Avenue, towards Springwood. I got my- my [inaudible 00:24:24], and I'm very, you know, [inaudible 00:24:26] 'cause I had just got it. You know? And, uh, I- I stopped at the red light, and all of a sudden, I see these guys are throwing bottles, and bricks at the [inaudible 00:24:36]. I said, why [inaudible 00:24:38] throwing bottles, and books that [inaudible 00:24:39]?

Bill Carter:

That's why I got out of there- out of there real fast. 'Cause I didn't know what was going on, you know? The next thing I know is, I was at C.J.'s- I think, C.J.'s Record Store. And all of a sudden, I saw the smoke go up, and that was Fisch's department store. That's where my mother- my mother worked there also. I worked at- at, um, I worked at Paramount Paint, the hardware store, which is right across the street from- from Fisher's, all through high school. Okay?

Bill Carter:

I worked there all through high school. I knew- I knew the people. On that- on that, you know, the businesses and stuff, I knew all of them.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

I knew Al. Al's House of [inaudible 00:25:19]. I used to- I used to live with [inaudible 00:25:22] 'cause he played records. I played records- [inaudible 00:25:24] tell Al, let's hear this, let's hear that. He played about a hundred records, and we'd buy two.

Jennifer Souder:

[laughs]

Bill Carter:

You know, he didn't- [laughs] I was really- he was really nice. And so, you know, it was Al, you know, and- and like I said, my mother, she worked at Fisch's, along with, uh, Leon [inaudible 00:25:41]. And Fisch's had moved. Fisch's had really moved. It- he was just using that as a warehouse store. They had moved up to Middlebrook, up in Ocean Township, and my mother worked up there for, uh, the son. [inaudible 00:25:54] She worked up there for him.

Bill Carter:

So, Fisch's was, like, it was like, you know, that was- that was the place. Whenever you needed school clothes, or whatever, you go by there and look in the window, and you knew what you were gonna get. You know, they- we all tried to out do ourselves, but, you know. Fisch's store went up. Okay? And, like, it- it's like no man's land down there. You know? All of a sudden, everybody's just gone crazy. They've just gone crazy. It's like, there's no rule of law or anything. Nothing you can do to stop it, and you don't even try. Okay?

Bill Carter:

But the thing was is that, you see, it's like seeing your childhood go up, your memories, everything, going up. And, like, I could not believe it. You know, I just could- I- I could not believe that they were doing this. Not only did they burn some stores down, and stuff, they also burned out some people that were living above those stores. And, um, and like, a lot of people say that- a lot of people say that these are people from out of town, which proved it is that they burnt down the little- the Big [Elks 00:27:02]. The Big Elk's was like, you know, that was the- really the community place where, you know, a lot of people got together for the Elks. Speaking of the Elks, I remember the Elks parades coming down here. Remember?

Jennifer Souder:

Yeah.

Bill Carter:

Elks parades coming down here, like, uh, when Elks- Elks came to town, I'm telling you. It was something else. Springwood Avenue was like, you know, Springwood Avenue was- it was a jumping place. You know? To entertain- when- when I was a kid, to entertain, my- my grandma would pass us in the car, we'd go park on Springwood Avenue, and watch everybody.

Jennifer Souder:

[laughs]

Speaker 3:

[laughs]

Bill Carter:

You know? Yeah, we'd go over there and- and watch everybody. You know. But it was, uh, it was always, like, 40 seconds for [inaudible 00:27:47] almost, but we're at the movie theaters, so it was really, you know. And we- we had a- you know, we had- (laughs) We would have a good time going back and forth up Springwood Avenue, but, like, yeah. All gone now.

Bill Carter:

And, like, uh, you know, there was always some place to play. There was always some place to play. You could just play, you know, Big Bills, or you play at- play at, uh, the Turf club. Orchid Lounge, you know? I never played at the Capitol, but that was another place you'd get to play. And back in the day, the Two Door, they had a big, big thing back there, you could go play.

Jennifer Souder:

So. You played at the Turf club?

Bill Carter:

Hmm?

Jennifer Souder:

You played the Turf club?

Bill Carter:

What- what- with you?

Jennifer Souder:

Did you play at the Turf club?

Bill Carter:

No. What- what do you mean?

Jennifer Souder:

At the Turf Club?

Bill Carter:

Oh, Turf Club.

Jennifer Souder:

Yes.

Bill Carter:

Yeah, I played the Turf Club. Well, I played there a couple of times. Not as much as the Orchid. Yeah.

Jennifer Souder:

Can you tell us what the Turf Club looked like inside?

Bill Carter:

Turf Club [inaudible 00:28:42] look like- it's like, you go in, okay? You go in. There's tables, mostly around the wall, I think. Mo- Mostly around the wall. There's tables. And then there's the bar, right? And then behind the bar, the stage? I think the stage sat up there behind the bar, I think. I'm- I'm not sure. Turf Club is like, I remember when a kid [inaudible 00:29:03] the Turf Club. I wasn't allow to go in there. Matter of fact, I wasn't even allowed to stand out there, you know. But- the cops would come by and, you know, shoo everybody away.

Bill Carter:

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But, uh, what's the name? [inaudible 00:29:14] Brown. When- when he played, oh god. You know. Hear that saxophone, I can hear it wailing now. And I- I'm saying, "What is going on in there? Those guys are jumping." You know? They were jumping.

Jennifer Souder:

[inaudible 00:29:27].

Bill Carter:

Yeah. The Turf Club, yeah. It was, uh, it was- it was- it was pretty nice, you know? They had tables, and, like I said, around there. And ha- I remember a phone booth in there. [laughs]

Yvonne Clayton:

Did the Turf Club have booths, like around the wall- like around the [inaudible 00:29:41] walls?

Bill Carter:

I think- I think- I think they- I think they had a- they did have a couple of booths there. Yeah, they- they did have a couple of booths there, yeah.

Yvonne Clayton:

And were they- I'm trying red and white, or [crosstalk 00:29:51]?

Bill Carter:

Something like that yeah. Something like- yeah, something like that. Because like you said, I [inaudible 00:29:55] spent too much time, [inaudible 00:29:56], you know. I went there to- I went- you know, I played there a couple times, but I went there to see, uh, what's the name of that group? I can't think of the name. Little [inaudible 00:30:08]. Little [inaudible 00:30:09]. And, like, I think, uh, I think Teddy Pendergrass might have been playing drums with that band, 'cause I heard he played with Little [inaudible 00:30:16]. But like, yeah. Also, uh-

Speaker 3:

And you played at Big Bill's?

Bill Carter:

I played- Oh, Big Bill's, yeah. I played Big Bill's one time. You know, one time, you know, Clarence- Clarence used to play with a group called the, uh, Chosen Few. And he used to play, uh, these guys played the same spots we used to play, you know. And he used to play with another- another sax player named Ronnie Bright, who was from the area. He was from Neptune. And him and Clarence, you know, they were- they were kinda tall, and big, and I- I was intimidated by them, so I didn't- I didn't- I didn't, you know, I'm- I'm sorry I didn't get that friendly with Clarence, you know, but- but we played together one time at Big Bill's, with a group.

Bill Carter:

And, like, uh, he got- Clarence got a little mad, upset, because the guy gave me top billing. [laughs] But, like, yeah, but that's- you know, that's the only time I played with Clarence. But yeah, I played Big Bill's. I- matter of fact, we were the house band with Big Bill's. We were the last house band with Big Bill. Before

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he had his fire. You know. But, like, Big Bill, like, the thing about Big Bill, he was my aunt's first, uh, husband, you know. His, uh, his son is my first cousin.

Bill Carter:

So, Big Bill was almost like family and stuff, until him and my aunt got to squabbling, and like, you know. [laughs]

Jennifer Souder:

So, is that-

Bill Carter:

Hmm?

Jennifer Souder:

So, you're related to Cliff? Johnson?

Bill Carter:

Who?

Jennifer Souder:

Cliff Johnson?

Bill Carter:

Cliff- no.

Jennifer Souder:

No?

Bill Carter:

No. No, Cliff Johnson? I- I met him down at the, uh, at the, uh, exhibit down there.

Jennifer Souder:

Museum- mm-hmm (affirmative).

Bill Carter:

That's the first time I ever met Cliff Johnson.

Jennifer Souder:

Oh, is it?

Bill Carter:

After all these years. I hear about- I heard about him. Matter of fact, he had to take my place one time, when I couldn't make a gig.

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Jennifer Souder:

[laughs]

Bill Carter:

But like, uh, yeah, the first time I ever met him, really.

Jennifer Souder:

[crosstalk 00:32:02].

Bill Carter:

But he seemed like, you know, when I- when I met him, I said, "Yeah, well I'm Bill Carter."

Bill Carter:

"Oh, yeah! I know [crosstalk 00:32:08]."

Bill Carter:

I said, [inaudible 00:32:09]. I'm trying- I said, [inaudible 00:32:10] when did I ever meet him? That's the first time I ever met him, yeah.

Jennifer Souder:

Interesting. Because he- there's a family connection through marriage to Big Bill's too. Cliff does.

Bill Carter:

With Cliff and John?

Jennifer Souder:

Yeah.

Bill Carter:

He has a relation with-

Jennifer Souder:

Mm-hmm (affirmative). I'm trying to think of how that would-

Bill Carter:

I don't know how- how that- you know, when he was playing, like, they said he was a pharmacist or something like that.

Jennifer Souder:

Yes, he worked at the, uh, pharmacy on Springwood.

Bill Carter:

[inaudible 00:32:31] pharmacist? And I- I've been in that pharmacy many a time. I- I didn't know he was, you know, played saxophone. [inaudible 00:32:37] You know, but like, uh, uh, yeah, you know, Cliff- Cliff

Johnson. I heard a lot about him. I heard, you- you know, he used to play with Dee, you know, back in the day.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

But I- I never really ran into him. I think he just- you know, he gave it up [inaudible 00:32:52] or something. I don't know.

Jennifer Souder:

That's interesting. I just- I was- the reason I was asking was because of the sax, and, uh, he- we interviewed him as well. He just turned 93, so it was a different era.

Bill Carter:

Yeah, that's a di- that's a whole different era. When- when I- when I- when I got out of high school, and started playing that- that area down there, like, these, you know, it was almost the end of- of jazz in that area. Okay? Of jazz, and, uh, and the old- the old guys playing on it, they know. You know? So, you know, even though, you know, I- I got a lot- I got some help from a lot of them. One- one guy got help from, his name was, uh, Herman Green. Herman Green- Herman Green, uh, came through town from- he came- came to town from California. Uh, well he did live- he- he's from Memphis. Okay?

Bill Carter:

He used to play with [inaudible 00:33:42], with all the Stax people down there. And he came through town, and like, him and, you know, he- he got to be- to be good friends with my mother, and like, you know, he taught me some things. And, you know, Herman is a legend. You call him Dr. Herman Green now. But he's a legend down there and, uh, but he came through Asbury, like, uh, nobody could. [laughs] [inaudible 00:34:06] Herman. You know, he saved me a couple of times, when I was playing the Redwood.

Bill Carter:

'Cause I was just learning, like I said, you know. Playing Redwood, and like, you know, he was down there. And, like, [laughs] he- he was- he was- he was in the club while I was playing. He wanted, you know, to check me out [inaudible 00:34:23] you know. And then, uh, um, Palmer Jenkins. I don't know if you remember- know him. Palmer- Palmer Jenkins, he played sax. And he came in- he- he- must have just got out of the army, 'cause he had his army uniform on. Okay?

Bill Carter:

He comes in, and he gets on stage, and he kind of shows me up, okay? He shows me up. Herman tells me, uh, "Sit down." [laughs] "Sit down." He grabbed his horn, and went up there, and like, I mean, he, you know. I could see Palmer [inaudible 00:34:55] with that sad face, puttin' his horn away.

Jennifer Souder:

[laughs]

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Bill Carter:

But he said, "Don't you ever do that again." [laughs] But yeah, Herman, man, yeah, he- he was quite a [inaudible 00:35:06].

Speaker 3:

Did you ever play at Cuba's, or?

Bill Carter:

Who?

Yvonne Clayton:

Cuba's.

Bill Carter:

I never played Cuba's, no. I never- I never played Cuba's, and there's another club down there.

Yvonne Clayton:

And, what about- what's the name of the place? Cosmic?

Bill Carter:

Oh, the Cosmic Lounge. I- I played there, yeah. [crosstalk 00:35:22].

Yvonne Clayton:

You played [crosstalk 00:35:22].

Bill Carter:

That- that was, yeah. The Cosmic came in at the tail end of everything, really.

Yvonne Clayton:

Right.

Bill Carter:

Yeah, the Cosmic. I played there, you know, I played there with- with street people a couple of times.

And also I played there, um, I think it was Cosmic, and the other one's the Saturn. I get them mixed up.

Jennifer Souder:

The Saturn.

Yvonne Clayton:

Yeah, the Saturn.

Bill Carter:

I get them mixed up. The Cosmic was where? On- on Main, uh, near- yeah, that was- that was close to Springbrook, right? Or-

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Yvonne Clayton:

Yeah, Main Street, uh-

Bill Carter:

Right between- right between, uh, where Lake Avenue and [inaudible 00:35:49] meet.

Speaker 3:

Yeah, where Lavette Levins used to be?

Bill Carter:

Yeah, yeah, yeah, yeah. Okay.

Yvonne Clayton:

Right next door to Levins.

Bill Carter:

Oh, I [inaudible 00:35:54] yeah. I played- we were the house band there with Al Wright- Al Wright's group. I was house band there.

Jennifer Souder:

At Cosmic?

Bill Carter:

Huh?

Jennifer Souder:

At Cosmic, or at Saturn?

Bill Carter:

Uh, what is it? Saturn, right? Is that- I get them mixed up again. Saturn was further down.

Yvonne Clayton:

Yeah, and Cosmic was right-

Bill Carter:

Right there. Right, right. You know, these planetarium things, I-

Yvonne Clayton:

[laughs]

Bill Carter:

But [crosstalk 00:35:54] (laughs).

Speaker 3:

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[inaudible 00:35:54].

Jennifer Souder:

[inaudible 00:35:54]

Speaker 3:

[inaudible 00:35:54] those would be Cosmic.

Jennifer Souder:

Okay. And Sat-Saturn then was closer than Springwood?

Yvonne Clayton:

And- no, [laughs]

Jennifer Souder:

Are you gonna be [inaudible 00:36:21]?

Yvonne Clayton:

Corbo was Levin's Department store.

Bill Carter:

Right, yeah, yeah, yeah.

Yvonne Clayton:

And right next door, would be, uh, it's now Brando's, that would be Cosmic.

Jennifer Souder:

Okay.

Bill Carter:

Cosmic, right, right.

Jennifer Souder:

So when you were playing, um, at the Orchid in the late 70s, or [crosstalk 00:36:53].

Bill Carter:

Late 70s, right, right, right. Before then- before then- before the 70s, you used to have people like Jack McDuffy, you know, big names come in there.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

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You know? Big names come in so, you know, listen, he- I went down there, 'cause, you know, you know, obviously he knows my mother in law. I go down there- so he said, "Yeah, all right, Carter." He always called me Carter.

Jennifer Souder:

[laughs]

Speaker 3:

[laughs]

Bill Carter:

All right, Carter, you know, bring the band in, and we'll see what happens. So, you know, I brought street people in there, and- and also my, um, with the Gotham City band, brought in there. But like, yeah, I played- I played the Orchid a lot of- many a times, yeah.

Jennifer Souder:

What was it like in there?

Bill Carter:

Oh, that place was- when it first opened, I mean, like I said, you had to be dressed to the max to get in there. And like, uh, that place was fabulous inside. I mean, you know, it was just fabulous. I think what killed it was the disco thing, you know? It's like, after that, you know, a lot of bands couldn't compete with that sound.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

And, like, the disco thing kind of killed everything off. But, you know, I guess that's progress, I don't know. Yeah.

Jennifer Souder:

Mm-hmm (affirmative). I'm wondering- 'cause, do you know Duval Moore? [inaudible 00:38:03]?

Bill Carter:

Who? Oh, Duval?

Jennifer Souder:

Yeah.

Bill Carter:

Yeah, yeah, I know Duval. Yeah.

Jennifer Souder:

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'Cause we spoke with him, and he had talked about that [crosstalk 00:38:03].

Bill Carter:

Yeah, Duval. Duval used to dress- [laughs] He used to dress to the max. Duval- still- he still does. I saw him, you know, I saw him about a couple of years ago. He still got it. Yeah, that's Duval, boy, you know. [laughs] Dressed like Supa Fly.

Jennifer Souder:

Yeah. [laughs]

Bill Carter:

[inaudible 00:38:27] with the Supa Fly car, that's, you know, he had- he had a car out there, like- you know, I said, man, I- you know, two cars [inaudible 00:38:32] but he still had one. [laughs] Yeah, Duval. Yeah. I- Duval. Yeah.

Jennifer Souder:

'Cause he had talked about the changes at the Orchid Lounge, when it- the music scene was changing.

Bill Carter:

Yeah, you know. The music thing, it- it really- it really changed. Also, also when then- well, I don't know if this- but it might be a good thing, when the DWI came out. It's like, a lot of people just didn't go to clubs anymore. You know? They were scared that they gonna get stopped, and, you know, they couldn't afford the ticket, or couldn't afford losing their license, or whatever. A lot of people just stopped going to the club. Okay?

Bill Carter:

And now, you know- you know the situation now. [laughs] You don't go- you don't go in the club without a bullet proof vest. That's the new dress code. It's kind of- it's- it's really sad, you know, with the young- young people aren't like what- what it was, you know, when I was coming up, so.

Jennifer Souder:

And you- and you play? You're still out- you're still playing, right?

Bill Carter:

I still play. Yeah.

Jennifer Souder:

Yes.

Bill Carter:

[inaudible 00:39:33] you know, now- now- well- well, I just came back from New York. Most of time, I was playing up in New York and- as Cleopatra's needle. A place called Cleopatra's Needle, and like-

Jennifer Souder:

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Yeah, I- I know where it is.

Bill Carter:

Also I play [inaudible 00:39:43] NYU, and- we just- we did a concert up in, um- a concert, up in, um, in Hartford, Connecticut. We did the, uh, this jazz fest up here.

Jennifer Souder:

Okay.

Bill Carter:

You know, me and my- my ex-wife, we, uh, we played that. Here, lemme, uh-

Yvonne Clayton:

So, you played Cleopatra's Needle on Broadway?

Bill Carter:

On Broadway? Yeah. Well- well- Cleopatra's is on 93rd, and Broadway.

Jennifer Souder:

Yvonne Clayton.

Bill Carter:

93rd. You know where it's at?

Yvonne Clayton:

Yeah, I used to live at 100th Street.

Bill Carter:

Where?

Yvonne Clayton:

[laughs] Yeah. I lived at 100th Street, between Columbus and Central Park.

Bill Carter:

Is that right?

Jennifer Souder:

So, Cleopatra's Needle was on-

Bill Carter:

Right, yeah, yeah. On 93rd- 93rd, and, uh, Broadway.

Jennifer Souder:

[crosstalk 00:40:25].

Bill Carter:

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Wow. Okay. Yeah. 'Cause I had just came back from there. I was down on, um, on, um, Riverside Drive. Riverside Drive and 140- 43rd. But yeah, um, here. I'm gonna- I'm gonna give you- let you see some pictures here.

Jennifer Souder:

Okay.

Bill Carter:

Okay, um, we can pass them-

Jennifer Souder:

[crosstalk 00:40:45].

Speaker 3:

[crosstalk 00:40:45]. What was it like having your mother work at The Redwood? And how long did she work at The Redwood?

Bill Carter:

Oh, god. She worked- she worked at The Redwood, off and on, uh, she worked there, like, ever since I was a kid. I mean, you know, well- you know, she- she was very friendly with- with the owner, uh, Vance. Vance, and then, uh, Vance did the night thing, and, uh, Vance is- and [Minor 00:41:11] Minor did the daytime thing, okay. There- there two brothers.

Speaker 3:

Okay.

Bill Carter:

[inaudible 00:41:15].

Speaker 3:

Well, I only knew Vance. I didn't know his brother.

Bill Carter:

[inaudible 00:41:18] yeah, Vance. 'Cause my mother would let him, uh, take his hunting dog up there to [inaudible 00:41:24] the house. [laughs] And he would park his hunting dog. But like, yeah, uh, it was always- I always wondered what the- what is The Redwood they be talking about? 'Cause I was curious, you know, and they always talking about going to The Redwood, this and that.

Bill Carter:

And like, uh, you know, you know, then the- basically, I found out it was a bar. You know? So, you know, my- my mother, you know, worked there. Oh, she worked there a- awhile. She also worked at, I don't know, another place, a hot spot, way back, and that was [inaudible 00:41:53]. [inaudible 00:41:53] on, uh, that was right down the road from where I lived, Bradley Avenue. You know?

Speaker 3:

Wow.

Bill Carter:

And so, she worked there, you know, she was working there for awhile, but yeah, she worked at, uh, at The Redwood for- for quite- you know, quite awhile. And so, like, you know, everybody- she knew everybody, all- you know, musicians and everything. And she took over the kitchen-

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

[inaudible 00:42:17] called Peggy Lou's [inaudible 00:42:18]. She took over the kitchen, and my uncle- my uncle, uh, John. I mean, my Uncle Alfred, and her- her brother, and they- they worked the kitchen. Then I had to work in The Redwood. I had to go in there, and I had to go and I would be the- the one that had to go wash the towels, and scrub the floors, scrub all the- all the, uh, stuff off the floors.

Bill Carter:

Oh yeah, how you doing? Yeah, I met- I- I met him over there at the, uh- [inaudible 00:42:47] how you doin' man? Good, good, good. How you doin'?' Good, good.

Charles Trott:

[inaudible 00:42:48].

Jennifer Souder:

Very good information. [inaudible 00:42:48].

Bill Carter:

Yeah. So I- I'd go in there, and scrub the floor, and I- you know, I'd do the towels, and stuff. And it was a family thing, you know, we- we, you know, made the coleslaw and that kind of thing. Had to go get the hamburgers from [inaudible 00:43:08]. You know, but yeah, she worked in Redwood, long, a while back. Yeah, a while. So, I- I got to know- got to know a lot of clientele that used to come there. Yup. Yeah. Did you go- you went to the [inaudible 00:43:19], right?

Speaker 3:

I went- yes, the- I don't remember it well, but I always think of, like, Sammy [inaudible 00:43:25] was above the bar, or [crosstalk 00:43:29].

Bill Carter:

Oh, there was another bar above it, yeah.

Speaker 3:

Or behind it.

Bill Carter:

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If you walked- there's a bar, and then you go down- there was a- if I remember they- they- it had the little, uh, drop there, where, uh, people could sit around, and then you go upstairs, there's another bar upstairs. You know? Yeah, my brother used to work that bar.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

So, yeah, yeah. You know, The Redwood's like a- family place.

Jennifer Souder:

These pictures [crosstalk 00:43:53].

Bill Carter:

Not saying that we're all alcoholics, but-

Jennifer Souder:

[laughs] [crosstalk 00:43:57] amazing.

Bill Carter:

What's that?

Jennifer Souder:

All of these are amazing.

Bill Carter:

Oh, yeah. Yeah, yeah, yeah. Okay.

Jennifer Souder:

[inaudible 00:44:02] the closer look. Um, I wanted- there's two things I wanted- we have more, but I wanted to make sure, um, you had spoken to me about your uncle in the, um, film.

Bill Carter:

Oh, yeah. My uncle- my uncle, um, my Uncle John Carter. John Carter. He, um, he's from Asbury Park. He grew up on Avenue A in Asbury Park. Avenue A and Dewitt Avenue, [inaudible 00:44:30] over there. He grew up on- on Avenue A. He went to school here. Went to Asbury high school. All right, then he joined the army. And at the army- in the army, he- he started, uh, working with the film department in the army. And like, uh, they, uh, uh, he found officers that would let him do that, work in the film department.

Bill Carter:

Once he got out of the army, he went to Fort Monmouth. I think he went to Fort Monmouth, to learn the skill of film editing and all that, more. Okay? So, from that- from there, he went to New York, and he

became the first film editor they had there, at CBS. You know, CBS? He worked with Phil Silvers, and Ed Sullivan. And, um, and [inaudible 00:45:28] the news, um, the news, um, department there. Okay?

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

He became the supervisor of the- of the film editing at CBS. From there, he decided to branch out, and get his own business. So, he decided to be an independent, um, film editor. Okay? His first film was the, um, The Paper Lion. The Paper Lion was his first film. Okay? And- and from there, he- he- he did about 50- 50 films all together. He did, uh, The Heartbreak Kid. He did, uh, oh, I can name them. You know. The Heartbreak Kid. He also did the film, um, from Memphis, I think, to Montgomery. Memphis- Martin Luther King. The documentary on Martin Luther King.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

He worked on that. And, like I said, he- his last film he was working on was the Soul Man. Uh, you know, I think, uh, [inaudible 00:46:40] Jackson, and, you know, I can't think of it [inaudible 00:46:45]. Anyhow, you know, thinking about this, my mind goes- 'cause, like, my uncle- he just passed away in- in August.

Jennifer Souder:

I'm sorry.

Bill Carter:

In August. I've been trying to get the city to recognize him.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

Okay? And, you know, I went down to the- the exhibit, and I see they had the film thing there, but he's nowhere there, you know?

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

Kinda- kinda like- you know, he- he- he- he was born in- in Newark, New Jersey, but he grew up in- as a kid, in Asbury Park. He'll- he- he's now being, uh, if you look at the TCM, uh-

Jennifer Souder:

Yeah.

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Bill Carter:

Turner Classic Movies, his name comes across the people who have passed away.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

And he'll probably be- he'll probably be mentioned at the academy, next- next, uh, next month. But like, yeah, my uncle is, you know, he was like my inspiration, really. You know, why I never got in trouble, because like I- I would have to hear it from him, so.

Jennifer Souder:

[laughs] okay.

Bill Carter:

So, yeah, you know, yeah. My Uncle, uh, John Carter. He's like- also, uh, another family member is- uh, connected to Asbury Park is my grandfather. His name is Alfred Haines. Alfred Haines, he was the first Black postman ever hired by this city. I have his picture in there. I'll- I'll show it to you. Alfred Haines, uh, my grand- and also, he was a violinist. He was a violinist. He worked with, uh, Sonny Greer, who was Duke Ellington's-

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

... uh, drummer. Okay? You know about my- my grandmother's brother, James Dickerson. I told you about that. You know, when he was back in 1924, they had to band together. So.

Jennifer Souder:

I just saw in the pictures there, is that [inaudible 00:48:35] Adams?

Bill Carter:

Right.

Jennifer Souder:

1924. That's amazing. And then I was, um, jumping over here, but the, uh, I know that Fred [inaudible 00:48:44] had [crosstalk 00:48:44].

Bill Carter:

[crosstalk 00:48:44] you know, when- when I was playing with, uh, with Charles and Dave. You know, Fred came in to town from Florida.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

And he was a big teddy bear.

Jennifer Souder:

[laughs]

Bill Carter:

But like, yeah, Fred, you know, played guitar. You know, so, you know, we, uh, we kicked it off, and like, uh, played, uh, I played a lot of gigs with Charles and Dave around- around the Asbury Area. Yeah.

Jennifer Souder:

He actually- he was someone- and, a lot of people have mentioned your name, but when we interviewed him, he said you need to talk to [inaudible 00:49:16].

Bill Carter:

Right? Oh. Yeah, you know, I guess he feels I've been here a long time.

Jennifer Souder:

[laughs]

Bill Carter:

Probably got notes on him. But like, you know, it was like ever since I, you know, [inaudible 00:49:29] I knew what I wanted to be when I was in high school, like, you know. I wanted to be a musician, you know. But fortunate for me, I was able get into, uh, I became a machinist at AT&T. And so, I was able to have something to fall back on, you know? A lot of musicians don't have that. You know? They don't- they don't have, uh, a pension, or some of them don't even have social security. I- you know, I see a lot of struggling in New York. So, I was fortunate enough to- to, uh, get into that. You know?

Bill Carter:

But I'm still, you know, I still play out. You know, I always be playing, like, you know, I've been playing that thing over 56 years. So, it's too late to stop now. (laughs)

Jennifer Souder:

[laughs]

Bill Carter:

Yeah.

Yvonne Clayton:

Um, just a question about your uncle. Do you have access to the- you said there's a short documentary about him.

Bill Carter:

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I- they did a- they did a documentary. Matter of fact, when it comes back around, I'll show you who he is. They did a documentary on him, it's called A Cut Above. I'm trying to get a hold of it. Okay? And, uh, I have to go up to my aunt's to- to pick it up in White Plains. But they- they did a documentary. As soon as I get a hold of it, I'll let you have it. All right? I'll let you have- have a copy.

Yvonne Clayton:

All right. I- I would like to see what I can do with that.

Bill Carter:

Right, yeah, because like, it's- it's fascinating, because he, you know, against all odds, you know. For him to go in CBS, they- they didn't have anybody, um, of- of- of color, Black, in that- in- working in that department. And they hired him. And he became the supervisor of the whole editorial thing up there.

Bill Carter:

And, the- the movies, you know. He just- he- he worked a lot with Elaine May, and John Cassavetes. So, he- he did a lot of film. Yeah. 50 of them- over 50 of them. Yeah.

Jennifer Souder:

So, um, if someone is walking down Springwood Avenue today, what would you like them to know?

Bill Carter:

Oh, if they're walking down Springwood Avenue today, I would like them to know that there's a lot of history there. Matter of fact, when I went to the exhibit, I- the history I learned, that I didn't know was going on, what- what- like- it was a whole lot of history, and a whole lot of, you know, good times back there- back then. A lot, you know, a lot of places to play. Matter of fact, on the west side, I don't know if there's any- any young musicians left, uh, any young musicians that have the inspiration to play, because there's no place for them to play. You know?

Bill Carter:

I, uh, were you- there's used to play- be a place called, um, El Lobo- El- you- you ever hear that? El Lobos?

Jennifer Souder:

Mm-hmm (affirmative).

Speaker 5:

Over there on [inaudible 00:52:18] on Mattison Avenue.

Bill Carter:

Yeah. Right, right. [crosstalk 00:52:24].

Speaker 5:

[crosstalk 00:52:24].

Bill Carter:

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And like, uh, John Brown, and his wife was running the place. And they had such a great concept, because musicians could come in, and play, you know, no- no alcohol was sold, or anything, but the place was always packed, you know. 'Cause everybody wanted to hear good music. And it was- it was such a great thing. He tried to, uh, get a thing going where we did a thing where we could teach them- young children, how to, you know, the- the music business. How to play the music, and how to, you know, theory, and all that kind of stuff.

Bill Carter:

But, uh, it didn't go, you know, it didn't go well. That's like- that's just like what the first, uh, the, uh, New Jersey, uh- well, the first, uh, Jersey Shore, Jazz and Blues thing.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

Okay, that thing got started at- at [inaudible 00:53:16] place, at Jason's.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

Okay? And Jason's, uh, Bob- uh, what's his name? He's uh, maybe you all know, he's- he's- he's also, uh, the head of the, uh, Rock and Roll Hall of Fame? What his name- Bob Santelli.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

Bob Santelli, and- and Jason got together, and they wanted to, uh, they wanted to showcase- they wanted to showcase, um talent within this area.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

And it was local talent. Okay, so, you know, I went down there, had the meeting. And, I can- I can show you on there, the first liner of the- of Jersey- the Jersey Shore Blues thing.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

And he wanted to showcase local talent, okay? Well, we did all the clubs, you know, he- he had- had spread out, you know? We did Redbank, uh, the Deckhouse, had a bunch of stone- you know, Stone Pony

on there. You had all, you know- all right, well, we did it a second year. Okay. You know. But then, they found out that they were making money. [laughs] And with that-

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

The local talent just went out the window. Now, you know, they wanted auditions. They want people coming in [inaudible 00:54:29]. So, it was a great concept, but, you know, it just lost- lost the, um, the focus of what- what we really were trying to do.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

Showcase the local talent, where, you know, but now, it's like, you know, the west side is like, it's dark. It's like, there's no, uh, you know, they're building it up, but it's not like it used to be. [inaudible 00:54:50] not- not the- the place, you know, for your entertainment, and- and all that. It's not, you know, just not happening. It's never coming back. Never coming back.

Bill Carter:

But like, uh, I would like, uh, you know, our young people to realize that, hey, this place used to be, uh, Edward Park used to be- I- I don't know. We had to riots, and all that, right? The riots, and everything, and when the- when the riots happened, I- I think that was the biggest mistake. Because not only did they- not only did they, uh, affect the west side, okay? Now, it's all over the news. They got it all over the news, uh, all the smoke, and- and buildings being burnt, and state troopers all, you know, shooting [inaudible 00:55:41] you know. People scared to come to Asbury Park.

Bill Carter:

Well, people got scared to Asbury Park- come to Asbury Park, guess what? This- this- this is a resort county. They stopped coming to the beach. They stopped coming to the hotels and stuff. And eventually it became a ghost town here, you know? Until just recently, it's starting to come back.

Jennifer Souder:

And you- I saw, um, a picture of you, that you had posted of, uh, you and Dee Holland at the- was it the first jazz-

Bill Carter:

The first Asbury Park, yeah. The first-

Jennifer Souder:

That was here [crosstalk 00:56:17]?

Bill Carter:

The first Asbury- that was the Asbury Park jazz festival. We- we did the first one, yeah.

Jennifer Souder:

Do you remember what year that was?

Bill Carter:

That was in 80- I- I think '86, I think. I think that was in '86.

Jennifer Souder:

Um, well there aren't- I mean, the- it's come up a few times. People have talked about where do young people go, [inaudible 00:56:38] have an interest in music, and there are programs in town, and, um, like Lakehouse Music does a lot of music programs for children- for young people, but, uh, a quick story is that a few young gentlemen that saw a video, um, that you saw online.

Bill Carter:

Right.

Jennifer Souder:

And didn't know a lot of that. And we were sitting right on Springwood at the time, and they actually have taken the initiative to start a new talent show this spring, that's gonna be- be launched. They're working some non profits, and things like that. But there's definitely an interest, but the idea that there's really nowhere to go has come up a number of times.

Bill Carter:

Yeah. You- you're saying that they- they have an interest on getting something happening?

Jennifer Souder:

Yes. In mu- in music. And, uh-

Bill Carter:

Well, if you know them, let me know, because I like to, you know, contribute, whatever. But like, you know, I, you know, at this- this stage of the game, you know, I'd like to teach, or something like that. But- yeah, there's- there's- there's guys that- that know all- all of the, uh, the- like the vocal groups, and stuff like that. The Houston [inaudible 00:57:40] practice at the Boston Way village. You know, they- they have- they- [inaudible 00:57:44] you go in the Boston Way village, man, they- they be up there doing this Harmony, and they had that echo in there, like, uh, you know.

Bill Carter:

Oh, it was- just sounded good, you know? That's what they is- that's what they used to do. They, you know, they- they were into- into, you know, singing, and- and that kind of thing, you know? And, uh, there are- there are guys like, uh, Al Covington, and- and, uh, and like, uh, my- uh, Dave Peace. I- I heard Dave Peace and his- his, uh, this guy, uh, Rudolph. And they- they were talking. I'm standing listening to them, and they were talking about all the groups that used to perform, and all the guards, they know all their names, and all that stuff. So, you know, I- I'll have them give you a ring, or something like that.

Jennifer Souder:

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Oh, please do. Yeah, put us in touch, 'cause we, um, as we were on the phone with you, that I mentioned, Al- 'cause Al had also talked about people singing in Boston Way.

Bill Carter:

Yeah.

Speaker 3:

[crosstalk 00:58:40].

Bill Carter:

Al, you know, Al- Al and those guys there, they- they were- they were- they were still- they were singing back then, you know, six- you know, they were still in high school. They were singing back then, '63, '64, you know?

Speaker 3:

Mm-hmm (affirmative).

Bill Carter:

Yeah. When I was [inaudible 00:58:53] I used to hang out, you know, in Asbury. I'm from Neptune. Neptune and Asbury hardly ever mix, you know, but- [inaudible 00:59:00] hang out with, uh, with my buddy, Tom McCloud, you know. That's [inaudible 00:59:05] you know. Some of the old guys that used to play there, I have [inaudible 00:59:08] but Tom, his- his father, Tom McCloud Senior, he was- he played trombone. And he was another legend of- of the west side.

Bill Carter:

Him, uh, crazy, uh, Ben Bryant, sax- sax player. His brother, Max Bryant, [inaudible 00:59:28] player. He was also, you know, kind of like a body builder. You know? Then there's- there's Dee, Irving Bess. Irving Bess was, uh, I played [inaudible 00:59:37] the organs. Uh, you know, a lot- lot of the old [inaudible 00:59:41] like you said, Cliff Johnson. We got him. Jimmy Mills. He was- he's, uh, he was a drummer back then. Freddy [inaudible 00:59:53] he was also a drummer to play with.

Jennifer Souder:

Did you-

Bill Carter:

And also [inaudible 00:59:57] Griffin.

Jennifer Souder:

I was gonna say, did you ever play with AlGriffin, yeah.

Bill Carter:

Yeah, yeah, Griffin. Yeah, I played him one time with, uh, Sammy. Matter of fact, I did the last gig with Sammy, before he passed away, you know. Yeah. Yeah. Sammy, [laughs] it's funny with Sammy. You know, Sammy- Sammy, you know, he- he liked, sometimes he liked to drink a lot. [laughs]

Jennifer Souder:

[laughs]

Bill Carter:

So, he's sitting there, you know, like, uh, like I said to, uh, what's his name, uh- uh, Green. That I was telling you about, the saxophone guy, you know. We were- he's playing here. [inaudible 01:00:28] he had one on stage playing, and he saw- Sammy started reaching for his drink. You know, Sammy's blind, you know. So, he started reaching for his drink, and he told him, "Uh, Sammy, I know you can see better than that." [laughs]

Jennifer Souder:

[laughs]

Bill Carter:

These guys, I tell you [inaudible 01:00:43], they- they had- they always had me, you know, dying laughing. But Sammy's, you know, Sammy [inaudible 01:00:49] on me. He was- he was fantastic. He was really the dean of the organ. I don't think Jimmy Smith had anything on him. He could make that thing sound like anything. But, uh, he- he really be rocking in there, I'll tell you. That's him. Yeah.

Jennifer Souder:

Uh, it's technical. [laughs] So, uh, is there anything, um, first of all- enormous amount of information, so thank you. [crosstalk 01:01:24].

Bill Carter:

Well, I hope- I hope it can help you. You know, I know, you know, [inaudible 01:01:27] you know, a lot more story but, I hope that that helps you a little bit. You know?

Jennifer Souder:

It helps a lot. And if there's anything- I mean, we can talk more now, um, but also we're not going anywhere, so we can always talk again.

Bill Carter:

Right, right, yeah, yeah.

Jennifer Souder:

Um-

Bill Carter:

Stuff comes up. But like, yeah, one other- one other thing is- I have to say is, like, I'm- I'm just sad that there's not- I'm- I'm basically a jazz musician, you know? I play jazz, and like, um, it doesn't go well here. [laughs] You know, this is a rock and roll town.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

Rock and roll and blues, so, like, uh, jazz don't go well, so, you know, it's hard to get a jazz gig around here. But like, uh, I don't know. I wish that there was more venues that, you know, where young people could come and learn- and learn the, uh, the music thing, you know?

Jennifer Souder:

Uh, well one- another thing [inaudible 01:02:25] you had mentioned that you have an interest in, um, teaching and being with young people, that- that is something that we're trying to do, is connect the generations.

Bill Carter:

Yeah. Yeah.

Jennifer Souder:

So, if you are willing to talk to young people, or [crosstalk 01:02:37].

Bill Carter:

Oh, well yeah. I'm willing, you know, I'm willing to, you know, to talk to- to talk to young people. I tried to do that, um, at, uh, like I said, uh, John Green. He had this- the thing where he was trying to get the, uh, he was trying to get the thing happening where, um, they had a- a little class thing going. You know?

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

Every two nights a week. And he, you know, he had it going, you know. But- and so, I was- I was participating in that, and I got frustrated 'cause there was a kid there, and he come in. He want- he wanted to learn how to play the saxophone, but he didn't have a saxophone, you know. This Black kid. He didn't have a saxophone. So I told him, well look man, you know. See if your parents can get you a- some kind of saxophone, you know. So he- they got him a saxophone, but it was in such bad- need of repair, he couldn't play it.

Bill Carter:

And so, I went down and I said, John, man, you know. Can, you know, see what we can do about getting this saxophone repaired, and he was talking about, well, you know, it's gonna cost him more money, but one of the people that was in the thing with us, was a saxophone repairman. So I said, why is it costing you more money, when, you know, we're [inaudible 01:03:50] doing this on a volunteer basis, you know? And so, like, I really felt really bad, and like, you know, I just- I couldn't do it anymore, you know. So.

Jennifer Souder:

[inaudible 01:04:01].

Bill Carter:

Yeah. Cause, you know, I had a lot of help, you know.

Jennifer Souder:

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Mm-hmm (affirmative).

Bill Carter:

You know, when I got to Berklee, we found- found out I couldn't play [inaudible 01:04:10] with some of those- some of those guys up there, like, you know. But like, uh, yeah, you know. I, you know, I don't- I don't regret anything, you know, as far as playing. You know, as far as around this area. I love- I love this area, like, you know. I wish that things could be the same, but you know, everything has to change, I guess. You know.

Jennifer Souder:

Does anyone else have questions that we've missed, or things that we're- [inaudible 01:04:42]?

Yvonne Clayton:

I had questions about your pictures.

Jennifer Souder:

Yes, [laughs] I do too. I have a lot of questions about your pictures.

Yvonne Clayton:

And- and how are- how are you related to Dona Carter?

Bill Carter:

To who?

Yvonne Clayton:

Dona?

Bill Carter:

Oh, that's my ex-wife.

Yvonne Clayton:

Okay.

Bill Carter:

My ex-wife, yeah.

Yvonne Clayton:

All right.

Bill Carter:

She- yeah, that's my ex wife. She plays keyboard. She has about five albums out.

Charles Trott:

Five. That's a different number [inaudible 01:05:02].

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Speaker 3:

Hmm?

Charles Trott:

That's a different number [inaudible 01:05:05] oh well, it's Dona.

Jennifer Souder:

Yeah, no [crosstalk 01:05:08].

Charles Trott:

[crosstalk 01:05:09].

Speaker 3:

Yeah, no, this is Dona, not his wife.

Bill Carter:

Yeah, she has about five CDs out. You know, 'cause, you know, she's up in New York. Sometimes, you know, we'll get together and we'll play, you know.

Yvonne Clayton:

So, did you used to perform together?

Bill Carter:

Yeah, yeah, yeah. Matter of fact, that's who I played with [inaudible 01:05:22] Cleopatra's Needle, when I'm up there.

Yvonne Clayton:

Oh, okay.

Bill Carter:

Yeah. Yeah. So, like, uh, yeah, she, uh- yeah, she um- she played the keyboards.

Jennifer Souder:

Is she [inaudible 01:05:34]? She from this area?

Bill Carter:

Hmm?

Jennifer Souder:

Is she from this area?

Bill Carter:

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No, she's from Hartford, Connecticut really. Hartford, Connecticut, and you know, she, uh, she went to school here. Uh, in New York. And, you know, Barnard's. You know. So, uh, you know, but she, uh, I'm trying to get her to come down and do more gigs, you know. It's maybe- you know, get some jazz stuff going but, you know, we'll see. [laughs] Yeah.

Yvonne Clayton:

These are- these are incredible.

Bill Carter:

What's that? Oh, yeah, yeah. Those are- those are some old pictures. [laughs] You- You remind me of Desi- Desi Norman. You know Desi?

Charles Trott:

Well, yeah. We have no real relation to our families- my- my parents and his parents knew each other.

Bill Carter:

Oh, okay. Yeah.

Charles Trott:

So, it's like a distant relation.

Bill Carter:

All right, yeah, yeah. Yeah, Desi played- he- he- bad [inaudible 01:06:29] player. You know. Yeah, but he's- Desi, you know, we played, you know, we had the band. Well, we had a band with Dee. Dee was playing with us.

Charles Trott:

Yeah, I saw a picture of Desi.

Yvonne Clayton:

Mm-hmm (affirmative).

Charles Trott:

[inaudible 01:06:35].

Bill Carter:

Yeah, yeah.

Charles Trott:

You can [inaudible 01:06:35].

Bill Carter:

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Who? Oh, Brad- Brad- yeah, I- I met [inaudible 01:06:35] one time, he was working at, uh, [inaudible 01:06:35] music, but like, you know, I never got to play with [Gladstone 01:06:40], yeah. I never played- got to play- I played with Mike Lee.

Charles Trott:

Right.

Bill Carter:

You know, Mike Lee. You know, Mike Lee-

Charles Trott:

[inaudible 01:06:59] from Belmont?

Bill Carter:

From Belmont, yeah, yeah.

Charles Trott:

What- what relationship do you have to the Richardsons? [inaudible 01:07:03] there's a picture-

Bill Carter:

The Richardsons?

Charles Trott:

Yeah, Christine [crosstalk 01:07:08].

Bill Carter:

Oh, that's my- my- my, uh, well- my- my- my Aunt Christina Richard- is, uh, Christine Dickerson, 'cause she married my uncle. She was a Richardson. That was- and she was our- our piano teacher.

Charles Trott:

Okay. And Charlotte was her [inaudible 01:07:25].

Bill Carter:

Right, right, she was our piano teacher.

Charles Trott:

Right, right.

Bill Carter:

And taught us all how to play piano, you know, goes, you know, that goes way back. (laughs) Goes way back, yeah. Yeah, but you know, so, you know, the Richardson's, we- we- I don't know, we say that that's family. You know, it's- it's family [inaudible 01:07:42] you know, but my uncle married- married her. Yeah, she was [inaudible 01:07:46] the neighbor- the neighbor, you know, Indian [inaudible 01:07:49].

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Jennifer Souder:

[crosstalk 01:07:52].

Yvonne Clayton:

[crosstalk 01:07:52].

Charles Trott:

[crosstalk 01:07:54] for over a century.

Bill Carter:

Right, yeah. In fact- in fact, they probably built Asbury Park, really.

Charles Trott:

[inaudible 01:08:01] some say, yes some of them did.

Bill Carter:

Yeah.

Charles Trott:

The women provided the, uh, um, well, uh, the services. They- they worked in terms of, you know, um, [inaudible 01:08:11]. They came in, take care of beds, cleaned up everything, house keepers.

Bill Carter:

Housekeepers, right, yeah.

Charles Trott:

But we're going back over a hundred years ago.

Bill Carter:

Right, yeah. Yeah, you know, my- my- my niece is married to, uh, to a [inaudible 01:08:24], so, you know, then the [inaudible 01:08:26] and [inaudible 01:08:27] town. That kind of thing, you know. They're all related, you know, with- with that Sand Hill tribe up there. And, uh, I remember, uh, way back, you know, they used to say Uncle Thomas, you know. Uncle Thomas lives on Fisher Avenue, I think. And, I go over there with my grandma, 'cause I was a kid and he's- he's up- he's in the house with all these feathers, you know.

Bill Carter:

I mean, a whole headdress. And I'm saying, you know, geez, Uncle Tom, these [inaudible 01:08:54] Indians are here. I-

Jennifer Souder:

[laughs]

Bill Carter:

[laughs]

Charles Trott:

[laughs] It was not [inaudible 01:09:00].

Bill Carter:

I better go get [inaudible 01:09:00]. Yeah, that's, you know, and then I realized that, you know, he- he was the- the head of the tribe, you know, so. Yeah. So, it's like, uh, yeah, the family- my family goes- it goes way back in Asbury. We- we used to have- we owned a lot of real estate. A lot of real estate, [inaudible 01:09:20] Avenue and, you know, my uncle was saying that my great-great grandfather was into real estate around here.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

And we owned a lot of- a lot of property around here, you know? And, uh, and what happened was the depression. Okay? The depression cleaned- cleaned them out. And like, uh, my- my mother's brother would never go to a bank again. He never went, you know, because of that. But yeah, you know, my family goes way back in- in, with the Asbury Park thing, you know. In fact, uh, they used to have- they used to own a farm up in [inaudible 01:10:00] area, Shark River area.

Jennifer Souder:

Mm-hmm (affirmative).

Bill Carter:

Shark River area, and like, um, what happened, the Klu Klux Klan burned them out. [laughs] And so they had to move down here to the- into the Neptune area, you know. But like, uh, goes way, way back, you know. Look- oh you- you- you see there, that's, uh, that's- that's Francine that's there. Francine used to sing with Springsteen. Yeah.

Yvonne Clayton:

Oh, okay.

Bill Carter:

All right, yeah. And, uh, with Roy and his brother and- and [inaudible 01:10:30] I don't know if you know them. You know the McClouds?

Yvonne Clayton:

That doesn't ring a bell.

Bill Carter:

Okay.

Charles Trott:

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You mentioned Tom McCloud?

Bill Carter:

Yeah, Tom McCloud, yeah.

Charles Trott:

Where did he live?

Bill Carter:

He lived on Dewitt Avenue. Right by the- right by the community center.

Charles Trott:

Did he have brothers or?

Bill Carter:

Oh, he had- uh-huh (affirmative). He did have brothers [inaudible 01:10:49]. He had about six of them. Six- yeah, about five or six brothers.

Charles Trott:

Right [crosstalk 01:10:53].

Bill Carter:

Rodney, Bruce-

Charles Trott:

[crosstalk 01:10:55] right.

Bill Carter:

Rodney, Bruce, Tyrone.

Charles Trott:

I know.

Bill Carter:

Gregory. All of them, yeah. Those are all McClouds. And like I was saying, like, his- his father used to play trombone, you know. Trombone in some of these groups around here.

Yvonne Clayton:

That's just so much history [crosstalk 01:11:16].

Bill Carter:

Who?

Yvonne Clayton:

Anything- all of that.

Bill Carter:

[laughs] Yeah, that's- that's some of them there. Let me see, hold- let me see. Uh, all right, that's, you know. I'm trying to show you my- okay. This- this is- yeah. This- my- my- uh, my- my grandfather in his, uh, in his uniform. Okay, there's his postal uniform.

Jennifer Souder:

[inaudible 01:11:47] and so, um, around what year would you have been-

Speaker 3:

What-

Bill Carter:

Hmm?

Yvonne Clayton:

[crosstalk 01:11:55].

Jennifer Souder:

Oh, I was saying around the year- so, your grandfather was the first-

Bill Carter:

Black postman, yeah.

Jennifer Souder:

[crosstalk 01:12:00] in Asbury Park. Hired by the city, or hired by the postal service in Asbury Park.

Bill Carter:

Yeah. [inaudible 01:12:04] Asbury Parks, yeah.

Jennifer Souder:

Around what year would that be? I'm trying to think time wise.

Bill Carter:

[crosstalk 01:12:09] oh, time wise? That's going way back. That's before I was born, I think. Must be back there in the 30s, something like that. I don't know 30s, something like that.

Jennifer Souder:

We can-

Bill Carter:

Look that one up. Because, uh, you know, I should have got all this information, you know, once- once family starts passing, you gotta start getting the information now, because once family passes, that's it, you know. Nobody else to ask.

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Jennifer Souder:

That's true, that's true.

Bill Carter:

You know?

Jennifer Souder:

Um, now are you- for the- in the project, we've been collecting pictures, and scanning them, and archiving them.

Bill Carter:

Right, well I can send you some pictures, and some interesting ones if you, you know-

Jennifer Souder:

Oh, I'd love that. That- that would be-

Bill Carter:

Yeah. I'll send you- I'll send you some interesting ones. You know?

Jennifer Souder:

Um, there's some you might not think are interesting, that are interesting. (laughs) We think they're interesting.

Bill Carter:

Yeah, I'll send you whatever you want, you know, whatever, you know.

Jennifer Souder:

Okay.

Bill Carter:

And, but I had- um, with her- her [inaudible 01:13:07] down there, I- I gave him a couple of pictures and stuff, that he didn't have. But um, you know, but he has pictures of everything.

Jennifer Souder:

Yeah.

Bill Carter:

I was- I was shocked, you know, the- the- of the things that weren't, you know, Springwood Ave, I said, geez. You know. I know, you know, going- on Myrtle Avenue, I know the co- Hotel Carter. That was- that was a happening place. My- my sister used to work there. And Fats Domino came to town, and played down there, you know. So, the Carter Hotel, that was- that was jumping.

Jennifer Souder:

Mm-hmm (affirmative). Okay.

Bill Carter:

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And my- my uncle used to tell me that, um, back- back in the day, okay, back in the day was like, they used to have the, you know, gun fights out there with the mob. The mob was trying to get control of the certain sections, you know, He said right there, they had a- they had a shootout right there on Myrtle and- and Springwood. It was- it was the mob, um, um, shooting the [inaudible 01:14:04]. And he said he was- I don't know if he was joking or not, you know, 'cause he jokes a lot. He said my grandmother was pushing him down in the carriage. He had to jump out the carriage to pull my grandma to safety. (laughs)

Jennifer Souder:

[laughs]

Charles Trott:

What year?

Bill Carter:

Oh, that- that- that- I don't know- that's gotta be way back there. That's gotta be like in the '20s, something like that, you know. Back then, the 20s or something. But yeah, you know, he'd tell me stories about, you know, about the Klan watching them [inaudible 01:14:34] Avenue. That kind of thing, you know.

Jennifer Souder:

I have one more question that- so, did you bring your sax with you?

Bill Carter:

Yeah, I got- I got it over there, yeah.

Jennifer Souder:

I don't supposed we could get you to play at all.

Bill Carter:

Oh, I don't know if you all want to hear that.

Jennifer Souder:

We do want to! [laughs]

Yvonne Clayton:

[laughs]

Bill Carter:

Huh?

Jennifer Souder:

We do want to.

Bill Carter:

You want to hear that?

Jennifer Souder:

Yeah.

Bill Carter:

All right.

Jennifer Souder:

If you're willing.

Bill Carter:

All right, I'll play it for you.

Jennifer Souder:

I mean, we talked about music all this time.

Bill Carter:

Yeah, yeah, you know. All right. All right. I'll play it for you.

Yvonne Clayton:

Is that- is that one of your original saxophones, or?

Bill Carter:

Hmm?

Yvonne Clayton:

Is that an- an older [inaudible 01:15:10], how old-

Bill Carter:

No, this is- this is- this is the- this is a newer- newer model, you know. My first saxophone, I got from Scott's Music. Okay, in Asbury Park. And like, uh, and then, uh, you know, I traded it for a [inaudible 01:15:26] back in- back in '69, '70, something like that [inaudible 01:15:31]. This- this is a newer type model. It looks old, you know, it looks old 'cause that's the way they-

Yvonne Clayton:

Mm-hmm (affirmative).

Bill Carter:

They- they have it now. They have this old finish, they have, you know. But it's- it's a- it's a new- it's kind of like a newer thing.

Yvonne Clayton:

Okay.

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Bill Carter:

My other horn, I had for- ever since, uh, I bought that in '70, so. Yeah. That's a long time ago.

Charles Trott:

Long time.

Bill Carter:

Long time ago, '70. And back then, back then if I knew what- how much they gonna cost now, you know? I would have got about five of them.

Yvonne Clayton:

[laughs]

Bill Carter:

Really, you know. You know, so like, uh, yeah. But, yeah, you know.

Jennifer Souder:

Okay.

Bill Carter:

So, I still- I still mess around with it.

Jennifer Souder:

Good time.

Bill Carter:

Yeah. Anything else you want to hear?

Bill played the sax and recording available. Interview ended.

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